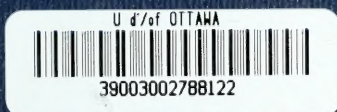


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MAR 13 1974

PAUL GILSON

Solfèges

pour

Chant et Piano

VI

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# SOLFÈGE.

VOLUME VI.

PAUL GILSON.

Nous prions M.M. les Professeurs de relire l'avantpropos du 1<sup>er</sup> Volume: méthodes de travail, de chant, (observations sur la tessiture, les registres vocaux, le mouvement [allure], la nuance, la vocalisation sur a), quelques conseils concernant la pratique: travail oral, travail écrit; nécessité de récapituler, nécessité aussi de ne pas trop espacer les leçons. La théorie et la pratique doivent marcher de pair.

Nous avons eu le regret de constater que ces prescriptions ne sont pas toujours observées. Il résulte, de ces omissions, des lacunes fâcheuses qui doivent être imputées non à la méthode développée dans le présent ouvrage, mais à la négligence de certains professeurs.



Redisons ici que chaque volume constitue, à raison de 6 heures d'étude par semaine, les matières d'environ 1 mois à 1 mois  $\frac{1}{2}$  d'études, —et plus, si l'on espace davantage les leçons. En aucun cas, un seul volume ne peut faire l'objet de tout un an de travail, ainsi que certains professeurs se l'imaginent: ce serait étendre l'étude complète du Solfège sur une période de 8 à 9 ans, chose inadmissible. Il y aura d'autre part avantage, au fur et à mesure de l'avancement des études, de faire lire d'autres solfèges, dont le professeur choisira les leçons de façon à ce qu'elles concordent avec celles du présent traité. L'on observera qu'à l'encontre des procédés suivis dans des cours similaires, un emprunt très minime a été fait aux anciens traités, aux airs classiques, etc. En sorte qu'un double emploi n'est pas à craindre.

Comme dérivatif aux exercices purement techniques du présent solfège, le professeur peut encore faire chanter à ses élèves:

- a) des mélodies populaires (Recueil de Ad. Samuel [Lemoine, éditeur, Paris], Recueils divers de Tiersot, Van Duyse, d'Indy, etc.
- b) des lieder (ou romances) de Loewe, Schubert, Schumann, R. Franz, H. Wolf, Mozart, Haydn, Beethoven. Modernes: Gounod, Massenet, Fauré, Mortelmans, Meulemans, Brahms, R. Strauss, Mahler, etc.
- c) des airs d'opéra (collection Gevaert, Lemoine, éditeurs, Paris; Classiques collection Hettich, Leduc, éditeur, Paris.)

Nous ferons encore remarquer que chaque leçon est l'application d'un problème rythmique ou tonal et non une mélodie plus ou moins agréable. Le rendement pédagogique est par là plus efficace, —un fait que les professeurs perdent souvent de vue.

Le présent volume faisant suite aux précédents est consacré à l'initiation aux clés de *sol* 2<sup>e</sup> ligne et de *fa* 4<sup>e</sup> ligne; l'étude des clés d'*ut* et de *fa* 3<sup>e</sup> ligne fera l'objet d'un volume spécial (N<sup>o</sup> IX).

## DIX-NEUVIÈME PARTIE.

Ton de MI $\flat$  Majeur.3 $\flat$  (si-mi-la) à la clé.

Scale for Ton de MI $\flat$  Majeur (3 $\flat$  (si-mi-la) à la clé). The scale is shown in two staves (treble and bass clef). The notes are: 1 (B $\flat$ ), 2 (A $\flat$ ), 3 (G $\flat$ ), 4 (F), 5 (E), 6 (D $\flat$ ), 7 (C $\flat$ ), 8(1) (B $\flat$ ). Intervals are indicated: 1/2 ton between 1-2, 2-3, 3-4, 4-5, 5-6, 6-7, 7-8(1), and 8(1)-1. Chords are labeled: Tonique (1-3), Dominante (5-7), and T (1-3-5).

Comparaison avec SI $\flat$  Majeur:

Comparison of scales for SI $\flat$  Majeur and MI $\flat$  Majeur. The scales are shown in two staves (treble and bass clef). The notes for SI $\flat$  Majeur are: 1 (B $\flat$ ), 2 (A $\flat$ ), 3 (G $\flat$ ), 4 (F), 5 (E), 6 (D $\flat$ ), 7 (C $\flat$ ), 8(1) (B $\flat$ ). The notes for MI $\flat$  Majeur are: 1 (B $\flat$ ), 2 (A $\flat$ ), 3 (G $\flat$ ), 4 (F), 5 (E), 6 (D $\flat$ ), 7 (C $\flat$ ), 8(1) (B $\flat$ ). Intervals are indicated: 1/2 ton between 1-2, 2-3, 3-4, 4-5, 5-6, 6-7, 7-8(1), and 8(1)-1. Chords are labeled: Tonique (1-3), Dominante (5-7), and T (1-3-5). The scale for SI $\flat$  Majeur is marked with a 'note sensible' (7) and 'n.s.' (no sharp) for the 7th degree.

Accords:

Accords for I (T), IV (Sous-Dominante), and V (Dominante) in MI $\flat$  Majeur. The chords are shown in two staves (treble and bass clef). The notes for I (T) are: 1 (B $\flat$ ), 3 (G $\flat$ ), 5 (E). The notes for IV (Sous-Dominante) are: 4 (F), 6 (D $\flat$ ), 8(1) (B $\flat$ ). The notes for V (Dominante) are: 5 (E), 7 (C $\flat$ ), 8(1) (B $\flat$ ).

## Exercices.

A lire en alternant les clés.

Exercise 1: A lire en alternant les clés. The exercise is shown in two staves (treble and bass clef). The notes are: 1 (B $\flat$ ), 2 (A $\flat$ ), 3 (G $\flat$ ), 4 (F), 5 (E), 6 (D $\flat$ ), 7 (C $\flat$ ), 8(1) (B $\flat$ ). The exercise is marked with a 'p' (piano) and a 'm.d. 8<sup>va</sup>' (middle C, 8th octave) instruction. The exercise is marked with a 'p' (piano) and a 'm.d. 8<sup>va</sup>' (middle C, 8th octave) instruction.



Exercise 1, measures 11-19. The score is in B-flat major (two flats) and 4/4 time. The top staff (treble clef) contains a single melodic line with notes numbered 11, 13, 15, 17, and 19. The middle staff (bass clef) contains a single melodic line with notes numbered 11, 13, 15, 17, and 19. The bottom staff (bass clef) contains a complex accompaniment of chords and moving lines. The exercise ends with a trill (T) on the note G4 in both the top and middle staves, followed by a fermata and the instruction "Note sensible".

2.

Exercise 2, measures 1-8. The score is in B-flat major (two flats) and 4/4 time. The top staff (treble clef) contains a single melodic line starting with a piano (*p*) dynamic. The middle staff (bass clef) contains a single melodic line starting with a piano (*p*) dynamic. The bottom staff (bass clef) contains a complex accompaniment of chords and moving lines. The exercise ends with a fermata and the instruction "D.C. f".

3.

Exercise 3, measures 1-8. The score is in B-flat major (two flats) and 3/4 time. The top staff (treble clef) contains a single melodic line starting with a piano (*p*) dynamic. The middle staff (bass clef) contains a single melodic line starting with a piano (*p*) dynamic. The bottom staff (bass clef) contains a complex accompaniment of chords and moving lines. The exercise ends with a fermata and the instruction "D.C. f".

4.

Exercise 4, measures 1-9. The score is in B-flat major (two flats) and 3/4 time. The top staff (treble clef) contains a single melodic line starting with a forte (*f*) dynamic. The middle staff (bass clef) contains a single melodic line starting with a forte (*f*) dynamic. The bottom staff (bass clef) contains a complex accompaniment of chords and moving lines. The exercise ends with a fermata and the instruction "D.C. f".

Exercise 4, measures 11-19. The score is in B-flat major (two flats) and 3/4 time. The top staff (treble clef) contains a single melodic line with notes numbered 11, 13, 16, and 19. The middle staff (bass clef) contains a single melodic line with notes numbered 11, 13, 16, and 19. The bottom staff (bass clef) contains a complex accompaniment of chords and moving lines. The exercise ends with a fermata and the instruction "D.C. f".

5. Allegretto.

5. Allegretto. 3/4 time signature. Dynamics: *p*, *f*. Fingerings: 3, 5, 7.

6. Andante.

6. Andante. 3/4 time signature. Dynamics: *f*, *p*, *cresc.*. Fingerings: 1, 3. *m.d. al 8va*.

Continuation of piece 6. Dynamics: *p*, *f*. Fingerings: 5, 7.

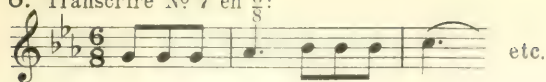
7. Allegro (valse).

7. Allegro (valse). 3/8 time signature. Dynamics: *p*. Fingerings: 1, 2, 3. *m.d. al 8va (ad lib.)*.

Continuation of piece 7. Dynamics: *f*. Fingerings: 10, 11.



8. Transcrire N° 7 en  $\frac{6}{8}$ :



9. Allegretto.

D'après Weber (1786-1826)

10. Allegro animato.

8 11.

*p* *f* *dim.* *cresc.* *cresc.* *cresc.*

m. s. + 8

*f* *f* *f*

1ère fois 2ème fois

# Modulations. 12. Andante.

*p* *f* *sol* *cresc.* *sol* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*



## 13. Moderato.

① *p*  
 ②  
 ③  
*p*  
 m. s. + 8  
 ④ *sol*  
 ⑤ *pp*  
 ⑥ *pp*  
 ⑦ *sol*  
 ⑧ *sol*  
 ⑨ *ré*  
*crese.*  
 ⑩ *la*  
 ⑪ *f*  
 ⑫ *f*  
 ⑬ *ré*  
 ⑭ *pp*  
 ⑮ *sol*  
*F#*  
 ⑯ *sol*  
*F#*  
 ⑰ *p*  
 ⑱ *mf*

## Rythmes binaires et ternaires mêlés. Modulations.

Ne pas confondre  avec , ni  avec , ni  avec 

14. Allegro moderato.

Andantino moderato.

1 3 5

8 2 2

7 9

N.B. *mf* 4 4

11 *mf* 4 4

N.B. *mf*

RE *p* *cresc.* 14 *p* *cresc.* 16 *f*

RE *p* *cresc.* *f*

2 *f* 2 *p* *cresc.* *più f*



ré 4 4 UT  
 ré 4 4 (19) la (21) più f (23)  
 f UT più f loco  
 2 2  
 2 2  
 FA sol p  
 (25) sol (28) p  
 SI<sup>b</sup> (30) cresc. f (32) re (33)  
 cresc. f  
 cresc.  
 (35) (37) (39)  
 SI<sup>b</sup> sol dim. (41) SI<sup>b</sup> (43) sol dim. (45)  
 dim. dim.

Musical score for a piece in B-flat major, featuring piano and bass staves. The score includes various dynamics and articulations:

- Measures 47-53:** Piano (p) and Bass (p) staves. Dynamics include *p*, *pp*, *p*, and *pp*. Articulations include *marc.* and *trem.*. Measure numbers 47, 49, and 53 are indicated.
- Measures 54-59:** Piano (p) and Bass (p) staves. Dynamics include *mf* and *f*. Measure numbers 54, 56, and 59 are indicated.
- Measures 60-65:** Piano (p) and Bass (p) staves. Dynamics include *ff*. Measure numbers 60, 62, and 64 are indicated.
- Measures 66-71:** Piano (p) and Bass (p) staves. Dynamics include *p*. Measure numbers 66, 68, and 71 are indicated.
- Measures 72-77:** Piano (p) and Bass (p) staves. Dynamics include *pp*. Measure numbers 72 and 77 are indicated.

The score is written in B-flat major (two flats) and 4/4 time. The piano part includes various articulations such as *marc.* (marcato) and *trem.* (tremolo). The bass part includes various articulations such as *pp* (pianissimo) and *ff* (fortissimo).



Table de la Concordance des degrés.

MI<sub>b</sub> SI<sub>b</sub> FA UT SOL RÉ LA

Transposition Supérieure

1<sup>er</sup> degré

MI<sub>b</sub> SI<sub>b</sub> FA UT SOL RÉ LA

Transposition Inférieure

1<sup>er</sup> degré

LA RÉ SOL UT FA SI<sub>b</sub> MI<sub>b</sub>

Transposition

par le moyen des clés de  $\text{C}$  et  $\text{F}$ .

Concordances.

1. MI<sub>b</sub> UT

2. SI<sub>b</sub> SOL

3. FA RÉ

4. UT LA

5. SOL MI<sub>b</sub>

6. *RE* *fa sol la*

7. *LA* *ré mi fa*

Les transpositions 2, 3, 4, 6 et 7 ont été étudiées précédemment (vol. V)

## Exercices

de transposition de *MT* en *SOL* et inversement.

### 15. Tempo di Minuetto vivo.

### 16. Moderato.



Musical score for Exercises de Transposition, measures 7-14. The score is written for two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 3/4. The score includes dynamic markings: *p* (piano), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo). Measure 7 is marked *Fin.* and *p*. Measure 8 is marked *cresc.* and *f*. Measure 9 is marked *cresc.* and *f*. Measure 10 is marked *p* and *cresc.*. Measure 11 is marked *f* and *dim.*. Measure 12 is marked *p* and *dim.*. Measure 13 is marked *p* and *dim.*. Measure 14 is marked *p* and *dim.*. The score also includes a section labeled "dans la transposition" with a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. This section includes measures 10, 12, 14, and 16, which are marked *p* and *dim.*. The score ends with a double bar line and the initials *D. C.*

## Exercices de Transposition.

*MI* en *UT* et inversement.

### 17. Tempo di Gavotta.

Musical score for Exercise 17, Tempo di Gavotta. The score is written for two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 3/4. The score includes dynamic markings: *mf* (mezzo-forte). The score consists of two measures, each marked *mf*.

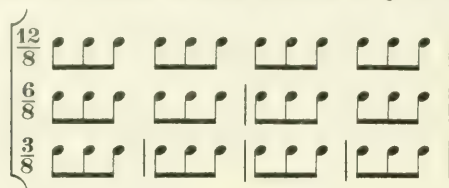
### 18. Andante.

Musical score for Exercise 18, Andante. The score is written for two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 6/8. The score includes dynamic markings: *p* (piano). The score consists of two measures, each marked *p*. The score also includes a section labeled "dans la transposition" with a key signature change to two flats (B-flat and E-flat) and a time signature change to 6/8. This section includes measures 10, 12, 14, and 16, which are marked *p* and *dim.*. The score ends with a double bar line and the initials *D. C.*

## VINGTIÈME PARTIE.

Mesure de  $\frac{12}{8}$ .

La mesure de  $\frac{12}{8}$  n'est autre que la soudure de deux mesures de  $\frac{6}{8}$  ou de quatre mesures de  $\frac{3}{8}$



Les aspects principaux sont:

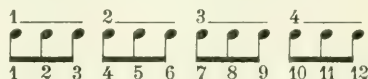
Temps principaux: 1 2 3, 1 2 3, 1 2 3, 1 2 3

Division (par 3) de chaque temps: 1 2 3, 1 2 3, 1 2 3, 1 2 3

Division par 6 (deux demi-mesures): 1 2 3, 4 5 6, 1 2 3, 4 5 6

N.B\*) Valeur des temps: fort . . faible . . fort . . faible .

N.B\*) La division par 12 est également praticable, mais un peu longue:



## Formules rythmiques:

① 1 2 3, 1 2 3, 1 2 3, 1 2 3; 1 2 3, 4 5 6, 1 2 3, 4 5 6; fort faible fort faible

② 1 2 3, 1 2 3, 1 2 3, 1 2 3; 1 2 3, 4 5 6, 1 2 3, 4 5 6

③ 1 2 3, 1 2 3, 1 2 3, 1 2 3; 1 2 3, 4 5 6, 1 2 3, 4 5 6

④ 1 2 3, 1 2 3, 1 2 3, 1 2 3; 1 2 3, 4 5 6, 1 2 3, 4 5 6

⑤ 1 2 3, 1 2 3, 1 2 3, 1 2 3; 1 2 3, 4 5 6, 1 2 3, 4 5 6

⑥ 1 2 3, 1 2 3, 1 2 3, 1 2 3; 1 2 3, 4 5 6, 1 2 3, 4 5 6

⑦ 1 2 3, 1 2 3, 1 2 3, 1 2 3; 1 2 3, 4 5 6, 1 2 3, 4 5 6

⑧ 1 2 3, 1 2 3, 1 2 3, 1 2 3; 1 2 3, 4 5 6, 1 2 3, 4 5 6

⑨ 1 2 3, 1 2 3, 1 2 3, 1 2 3; 1 2 3, 4 5 6, 1 2 3, 4 5 6

⑩ 1 2 3, 1 2 3, 1 2 3, 1 2 3; 1 2 3, 4 5 6, 1 2 3, 4 5 6

⑪ 1 2 3, 1 2 3, 1 2 3, 1 2 3; 1 2 3, 4 5 6, 1 2 3, 4 5 6

⑫ 1 2 3, 1 2 3, 1 2 3, 1 2 3; 1 2 3, 4 5 6, 1 2 3, 4 5 6



(13) a 
 (14) c a d 
 (15) c d a

(16) e 
 (17) f (c) b 
 (18) b c b c

(19) b a c c 
 (20) b a b c 
 etc.

On cherchera à combiner en ordres divers les formules a b c d, etc.

Le  $\frac{12}{8}$  considéré comme  $4 \times \frac{3}{8}$  donne quatre fois une croche forte suivie de 2 croches faibles:

$\frac{12}{8}$  fort 1 2 3 1 2 3 1 2 3 1 2 3 
 à comparer avec le  $\frac{4}{4}$  1 2 3 4 1 2 3 4

Considéré comme  $2 \times \frac{6}{8}$ , l'accentuation devient deux fois une forte suivie de cinq croches faibles:

fort 1 2 3 4 5 6 1 2 3 4 5 6 
 à comparer avec le  $\frac{4}{4}$  1 2 3 4 1 2 3 4

Ces deux sortes d'accentuation ont leur importance dans les formes d'accompagnement.

En liant chacune des croches impaires 1, 3, 5, aux croches paires qui les suivent, on obtient la syncopation:

1 2 3 4 5 6 1 2 3 4 5 6 
 soit: 
 qui donne un rythme ternaire chevauchant le binaire:

Exercices pour se familiariser avec ce rythme:

a) Renforcer les croches impaires: 
 1 2 3 4 5 6 1 2 3 4 5 6

b) Frapper de la main les croches impaires: 
 1 2 3 4 5 6 1 2 3 4 5 6

c) Frapper les croches de la main ou du doigt, et nommer la croche impaire:

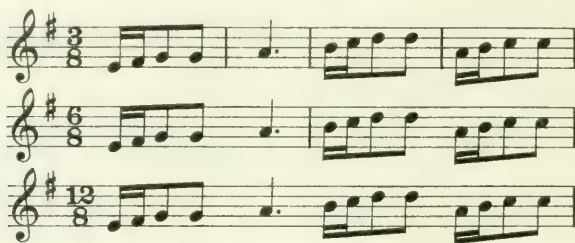
Voix 
 Main

d) ou nommer les croches impaires liées à la suivante (= ♩):



## Pratique de la mesure $\frac{12}{8}$ .

Transcrire en  $\frac{12}{8}$  les leçons déjà transcrites de  $\frac{3}{8}$  en  $\frac{6}{8}$ , Vol. III, Nos 41 à 52:



19.



Clés alternées.

20. Allegro.

First system of music. Treble and bass staves. Bass staff has *f* and *f+8.....etc.* markings.

Second system of music. Treble and bass staves. Includes markings *pp*, *cresc.*, *sol*, *dim.*, *f sempre*, *p*, and *cresc.*. Measure numbers 4, 6, 8, and 8.... are indicated.

Third system of music. Treble and bass staves. Includes markings *f*, *RE*, *p*, *f+8*, and *senza 8*. Measure numbers 8 and 8 are indicated.

Fourth system of music. Treble and bass staves. Includes markings *cresc.* and *cresc.*. Measure numbers 10 and 12 are indicated.

Fifth system of music. Treble and bass staves. Includes markings *+8* and *8.....*. Measure numbers 14 and 16 are indicated.

Sixth system of music. Treble and bass staves. Includes marking *8*. Measure number 18 is indicated.

21.

Measures 1-2. Treble clef, 12/8 time signature, key of B-flat major. Measure 1 starts with a piano (*p*) dynamic. Measure 2 has a circled number 2. Bass clef, 12/8 time signature, key of B-flat major. Measure 1 starts with a piano (*p*) dynamic. Measure 2 has a circled number 2.

Measures 3-4. Treble clef, 12/8 time signature, key of B-flat major. Measure 3 has a circled number 3. Measure 4 has a circled number 4. Bass clef, 12/8 time signature, key of B-flat major. Measure 3 has a circled number 3. Measure 4 has a circled number 4.

Measures 5-6. Treble clef, 12/8 time signature, key of B-flat major. Measure 5 has a circled number 5. Measure 6 has a circled number 6. Bass clef, 12/8 time signature, key of B-flat major. Measure 5 has a circled number 5. Measure 6 has a circled number 6.

Measures 7-8. Treble clef, 12/8 time signature, key of B-flat major. Measure 7 has a circled number 7. Measure 8 has a circled number 8. Bass clef, 12/8 time signature, key of B-flat major. Measure 7 has a circled number 7. Measure 8 has a circled number 8.

Measures 9-10. Treble clef, 12/8 time signature, key of B-flat major. Measure 9 has a circled number 9. Measure 10 has a circled number 10. Bass clef, 12/8 time signature, key of B-flat major. Measure 9 has a circled number 9. Measure 10 has a circled number 10.



11

12

Transcrire en  $\frac{12}{8}$  les leçons suivantes du Volume III:

22.  
(N<sup>o</sup> 62III) motif anacrusique

23.  
(N<sup>o</sup> 63III) 1<sup>ère</sup> Voix.

etc.

Conclusion.

24.  
(N<sup>o</sup> 64III) Tarentelle.

1

*Presto.* (2. 2.)

*p*

etc.

25.  
(N<sup>o</sup> 65III) Moderato.

*Moderato.*

*p*

etc.

26.  
(N<sup>o</sup> 66III)

*f*

etc.

27.

(N<sup>o</sup> 67III) 4 — 1-2 — 3 — 4-1 — 2 — 3 — 4 —

*f*

etc.

1 — 2-3 — 4 — 1-2 — 3 — 4 —

ou:

etc.

28.  
(N<sup>o</sup> 68III) Allegretto.

*f*

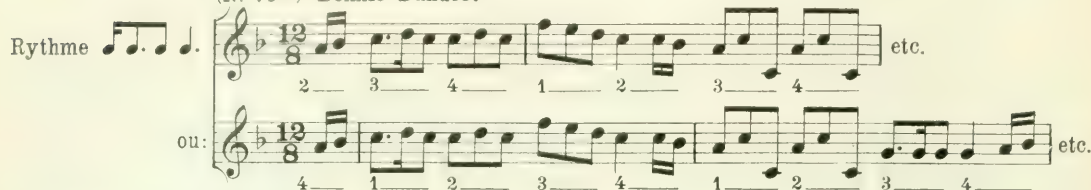
4 — 1 — 2 — 3 — 4 —

etc.

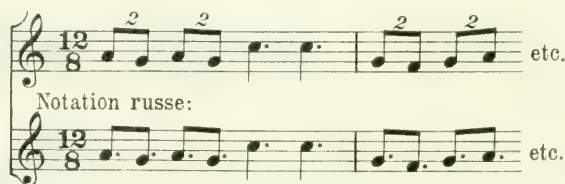
29.  
(N° 69 III) Barcarolle.



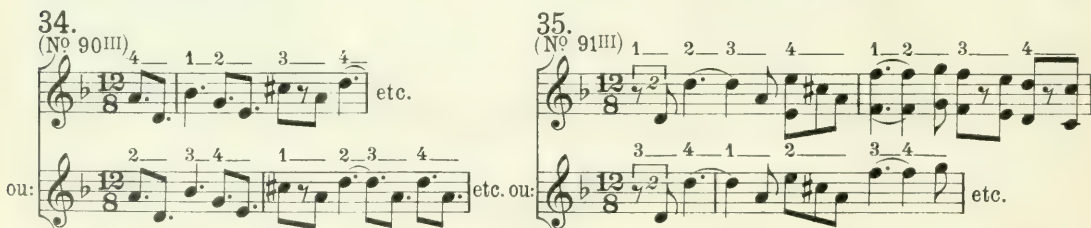
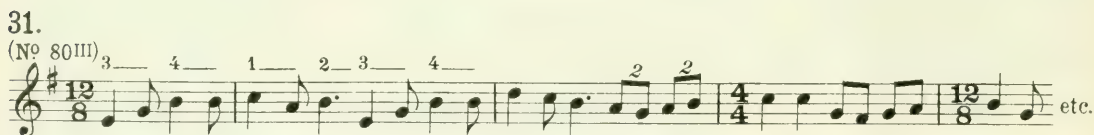
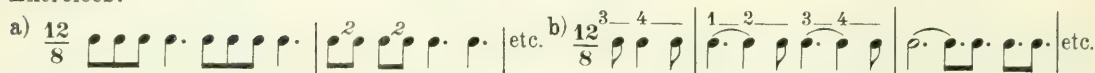
30.  
(N° 70 III) Bonnie Dundee.



Alternances de  $\frac{12}{8}$  et  $\frac{4}{4}$ . — Duolets. — Transcrire les tableaux rythmiques, pages 103-104 du Volume III.



Exercices:



36.  
Volume IV: (N° 5) Barcarolle.





37.  
(N<sup>o</sup> 6IV)

etc.

ou:

etc.

Comparaison (et confusion à éviter) des rythmes et .

38.  
(N<sup>o</sup> 7IV) Saltarelle.  
Vivement.

etc.

etc.

Mélange de  $\frac{12}{8}$  et  $\frac{4}{4}$

39.  
N<sup>o</sup> 8IV

etc.

40.  
(N<sup>o</sup> 9IV)

etc.

Mélange de  $\frac{12}{8}$  et de  $\frac{3}{4}$

41. N<sup>o</sup> 12IV

etc.

42.  
(N<sup>o</sup> 14IV)

etc.

Triolets dans la mesure de  $\frac{4}{4}$  (C).

Transcrire les Exercices rythmiques préliminaires (p. 15, vol. IV) <sup>①</sup> C etc.

Duolets dans le  $\frac{12}{8}$ .

Exercices (pp. 15-16, vol. IV): <sup>①</sup>  $\frac{12}{8}$  etc.

Transcrire en C:

43.  
(N<sup>o</sup> 15IV)

etc.

44.  
(N<sup>o</sup> 16IV) Habanera.

etc.

Quartolet.

45.  
(N<sup>o</sup> 21IV)

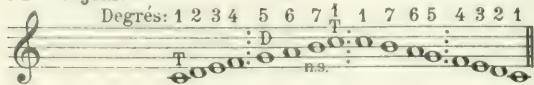
etc.

ou:

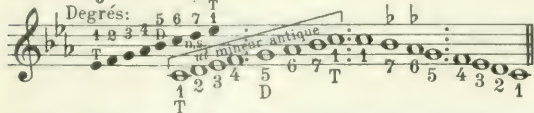
etc.

Ton d'*ut* mineur, relatif de *MI*♭ Majeur.

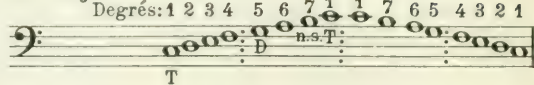
*UT* Majeur.



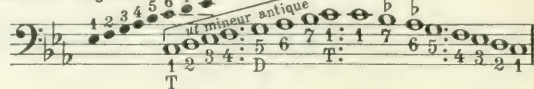
*MI*♭ Majeur.



*UT* Majeur.

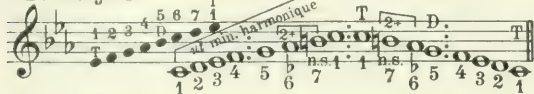


*MI*♭ Majeur.

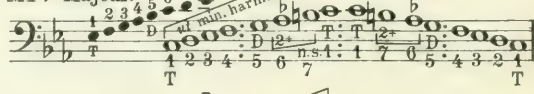


Le mode mineur antique est usité surtout en descendant; en montant, on préfère le mode mélodique.

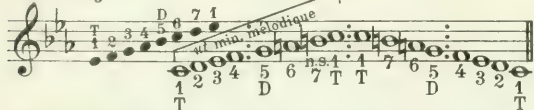
*MI*♭ Majeur.



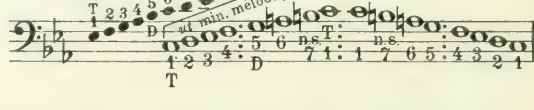
*MI*♭ Majeur.



*MI*♭ Majeur.

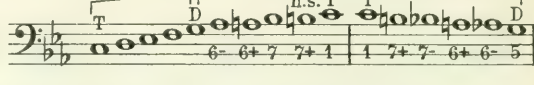
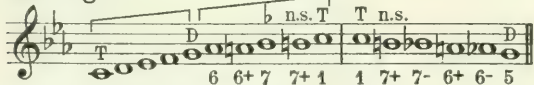


*MI*♭ Majeur.

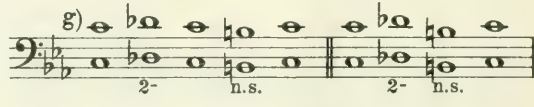
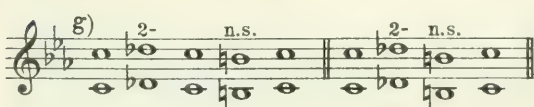
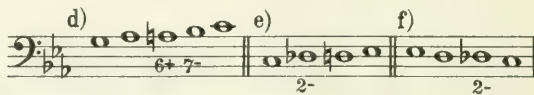
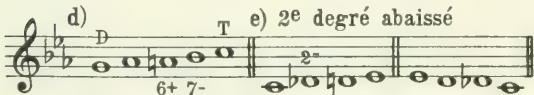
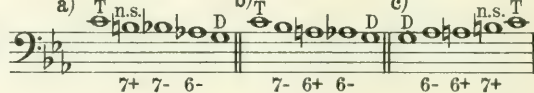
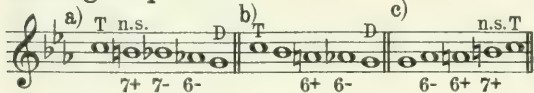


Le mode mélodique est usité surtout en montant; en descendant, on préfère le mode antique.

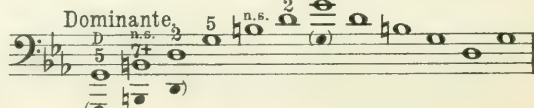
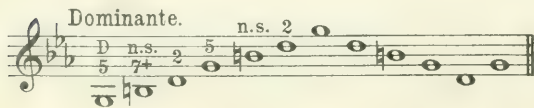
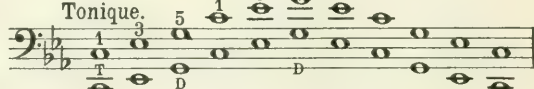
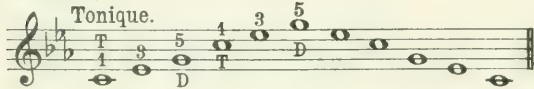
Mélanges.



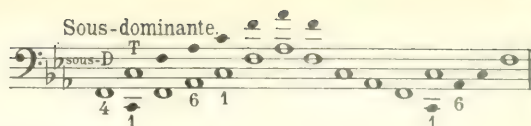
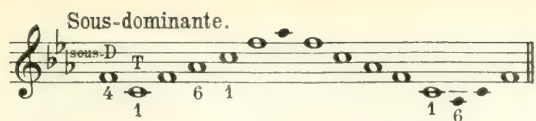
Mélanges partiels.



Accords.

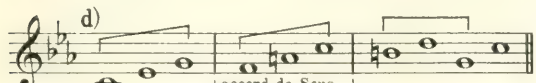
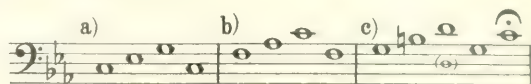
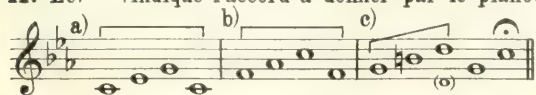




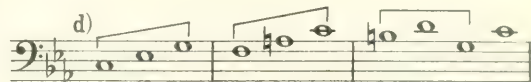


## Exercices Préliminaires.

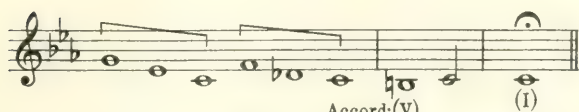
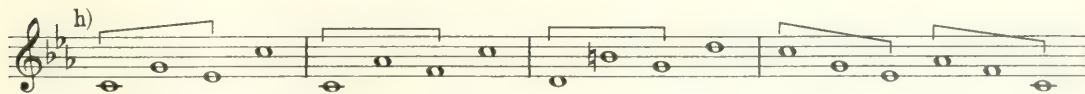
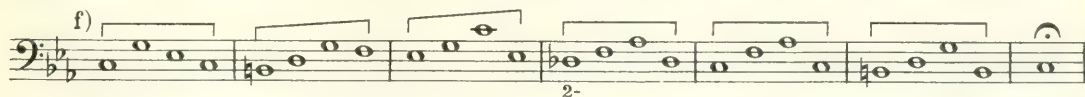
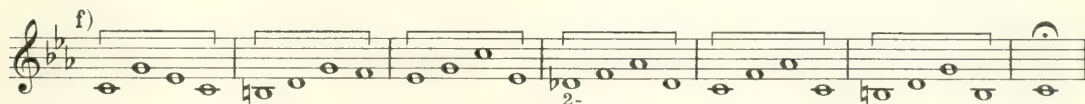
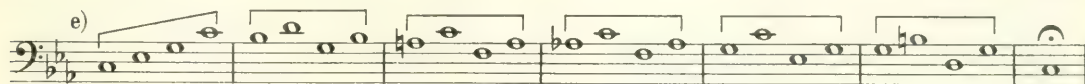
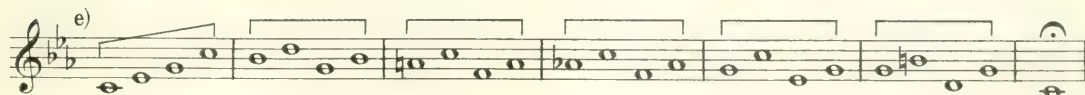
A. Le indique l'accord à donner par le piano.



accord de Sous-  
dominante Majeure  
dans la gamme  
montante.

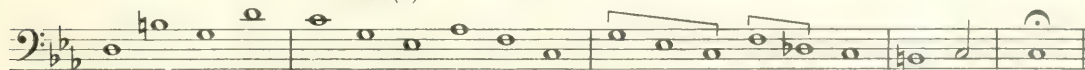
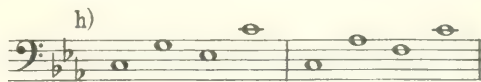


accord de Sous-  
dominante Majeure  
dans la gamme  
montante.



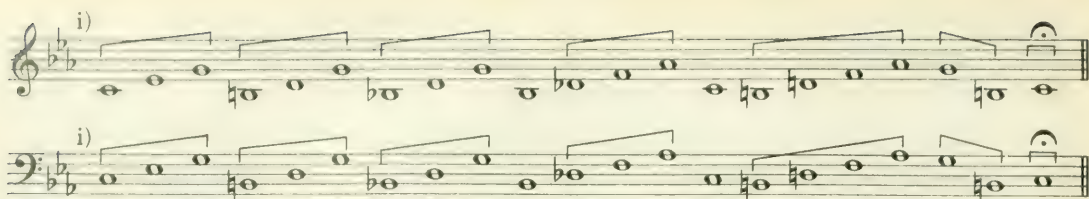
Accord: (V)

(I)



Accord: (V)

(I)



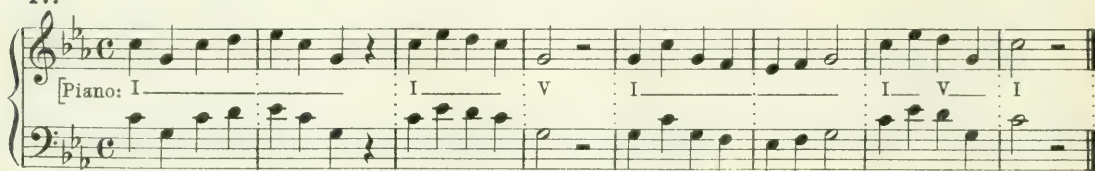
B.

Accords:  $\text{I} \text{ } \text{IV} \text{ } \text{IV}^+ \text{ } \text{V}$  pas d'accord: 0  
 Ces accords seront donnés par le piano.

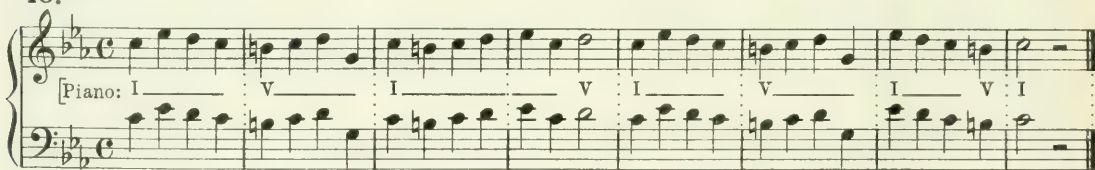
46.



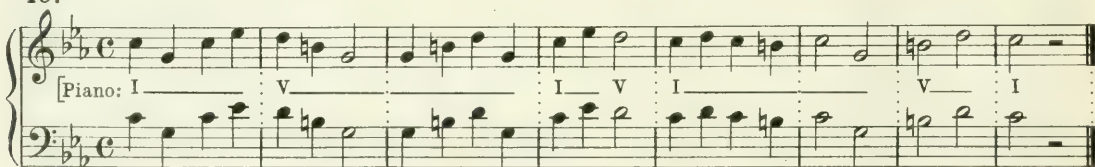
47.



48.



49.



50.





51.

[Piano: I \_\_\_\_\_ I \_\_\_\_\_ V \_\_\_\_\_ I \_\_\_\_\_ V \_\_\_\_\_ I \_\_\_\_\_ V \_\_\_\_\_]

I \_\_\_\_\_ I \_\_\_\_\_ IV \_\_\_\_\_ I 6+ 7+ \_\_\_\_\_ IV \_\_\_\_\_ I \_\_\_\_\_

6+ 7+

52.

[Piano: I \_\_\_\_\_ V I V I \_\_\_\_\_ O IV V I \_\_\_\_\_ I IV I \_\_\_\_\_]

53.

[Piano: I \_\_\_\_\_ V I IV \_\_\_\_\_ V I \_\_\_\_\_ V I \_\_\_\_\_ V I \_\_\_\_\_]

V \_\_\_\_\_ 6- IV \_\_\_\_\_ I V I IV \_\_\_\_\_ I V I \_\_\_\_\_

54.

[Piano: I \_\_\_\_\_ IV \_\_\_\_\_ V \_\_\_\_\_ I \_\_\_\_\_ IV \_\_\_\_\_ I \_\_\_\_\_ V \_\_\_\_\_ I \_\_\_\_\_]

55.

[Piano: I IV I V I IV+ V I 5+ I V I IV V I IV+ IV- I]

IV- V I V I I IV V I IV V I V IV I I V I V I IV I V

56.

I IV I IV V I

[Piano: I O V O V O IV I IV V I V I]

Exercices sur le 2<sup>e</sup> degré baissé.

Accord donné par le piano: 6- IV

57.

[Piano: I O O IV IV I IV I IV+ IV- I I IV IV- V I IV V I IV I V I]

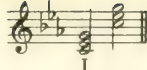
58.

[Piano: I IV I 6- V I I IV V O I IV]

I IV I 6- IV V I 6- IV I IV I



# Appoggiatures.

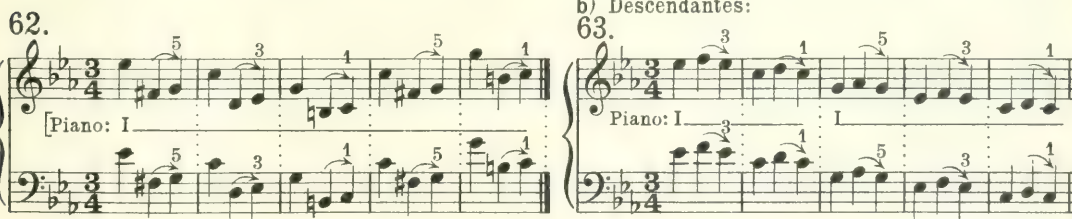

I. — des degrés 1, 3, 5: 

a) Montantes:



59. Degrés: 5   
[Piano: I  
Degrés: 5 

60.   
[Piano: I 

61.   
[Piano: I 

62.   
[Piano: I 

b) Descendantes:

63.   
Piano: I 

64.   
[Piano: I 

65.   
[Piano: I 

## c) Alternées et combinées:

66.

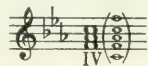
[Piano: I V I I V I]

67.

[Piano: I jusqu'à la fin.]

## II. — des degrés 4, 6, 1:

(accord IV)



## a) Montantes:

68.

[Piano: IV I V I]

## b) Descendantes:

69.

[Piano: IV V I]



## c) Combinaisons:

70.

Exercise 70: A piano exercise in B-flat major, 3/4 time. The melody and bass line are composed of eighth and quarter notes. Fingerings are indicated by numbers 1-5. Chord symbols I, IV, V, and I are placed above the staff.

## Mélange d'appoggiatures de I et IV:

71.

Exercise 71: A piano exercise in B-flat major, 3/4 time. The melody and bass line are composed of eighth and quarter notes. Fingerings are indicated by numbers 1-5. Chord symbols I, IV, V, and I are placed above the staff.

## III. — des degrés 5, 7, 2:

(accord V)

Diagram of a V chord in B-flat major, showing the degrees 5, 7, and 2.

## a) descendantes:

72.

Exercise 72a: A piano exercise in B-flat major, 3/4 time. The melody and bass line are composed of eighth and quarter notes. Fingerings are indicated by numbers 1-5. Chord symbols I, IV, V, and I are placed above the staff.

## b) montantes:

Exercise 72b: A piano exercise in B-flat major, 3/4 time. The melody and bass line are composed of eighth and quarter notes. Fingerings are indicated by numbers 1-5. Chord symbols I, IV, V, and I are placed above the staff.

73.

Exercise 73: A piano exercise in B-flat major, 4/4 time. The melody and bass line are composed of eighth and quarter notes. Fingerings are indicated by numbers 1-5. Chord symbols I, IV, V, and I are placed above the staff.

## Mélange général.

74.

Exercise 74: A piano exercise in B-flat major, 3/4 time. The melody and bass line are composed of eighth and quarter notes. Fingerings are indicated by numbers 1-5. Chord symbols I, IV, V, and I are placed above the staff.

75.

Exercise 75: A piano exercise in B-flat major, 12/8 time. The melody and bass line are composed of eighth and quarter notes. Fingerings are indicated by numbers 1-5. Chord symbols I, IV, V, and I are placed above the staff.

76.

[Piano: 0 I IV V V I V I IV I]

77. Allegro moderato.



12 14

*M<sup>b</sup>* *piu p* *p*

16

*cresc.* *f* *ut*

18

*f* *sf*

# 78. Moderato (Allegretto, sans lenteur)

Piano: *pp* *pp* *p*

1 2 4

7

*cresc.* *p*

+8 +8

9 *f* 11 *p* *loco* *p*

13 *pp* 15 *pp* *dim.* *mf marc.* *pp* *dim.* +8

Clés de  $\text{C}$  et de  $\text{F}$  mélangées.

79. **Allegro moderato.**  
En deux temps, c'est-à-dire: „Alla breve.”

(D'après Rodolphe, compositeur et  
pédagogue français [1730-1812]).

1 *f* +8 3 *mf* 5 *mf*

8 *mf* 11 *mf* *saut de tierce* *ton de M7b* *3ee*

15 *mf* 18 *mf* *saut de tierce* *ton de M7b* *3ee*

5<sup>te</sup> 2<sup>de</sup> 2<sup>de</sup>

(22)

(b)

3<sup>ce</sup> 4<sup>te</sup>

(25) (28)

3<sup>ce</sup> 3<sup>ce</sup> 4<sup>te</sup> (ton d'ut min.)

(31) (34)

3<sup>ce</sup> 3<sup>ce</sup> 3<sup>ce</sup> ton de Syb

(37)

3<sup>ce</sup> 3<sup>ce</sup> (ton de sol min.) 3<sup>ce</sup> 6<sup>te</sup>

(40) (44)

2<sup>de</sup> 3<sup>ce</sup> unisson

(48)

*p*



51

cresc.

f

unisson

p

56

cresc.

p

fine

5te

5te

4te

5te

4te

59

*mf*

3<sup>ee</sup> 4<sup>te</sup>

unisson unisson

(71)

*f*

Modulations et mélange des Clés  $\text{♩}$  et  $\text{♭}$ .

## 80. Moderato.

Musical score for Moderato, featuring piano and bass staves. The score includes various musical notations such as triplets, dynamics (p, pp, f, cresc., dim., mf), and articulations (sol, 7me, 2de, 6te, 5te, unisson). The key signature is B-flat major (two flats). The tempo is Moderato.

The score is divided into systems, each with a piano staff and a bass staff. The piano staff contains melodic lines with triplets and other rhythmic figures. The bass staff contains harmonic accompaniment, often with triplets and sustained chords.

Key features of the score include:

- System 1:** Starts with a piano (p) dynamic. The piano staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes.
- System 2:** Features a modulation to B-flat major (two flats). The piano staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes.
- System 3:** Includes a crescendo (cresc.) and a forte (f) dynamic. The piano staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes.
- System 4:** Features a 6th measure (6te) and a 5th measure (5te). The piano staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes.
- System 5:** Includes a unisson (unisson) and a 5th measure (5te). The piano staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes.





Table des Concordances.

	Type antique	Type harmonique n.s.	Type mélodique n.s.
<i>fa</i> min.			
<i>mi</i> min.			
<i>ré</i> min.			
<i>ut</i> min.			
<i>si</i> min.			
<i>la</i> min.			
<i>sol</i> min.			

1 2 3 4 5 6 7 1 5 6 7+1 5 6+ 7+ 1

Type antique T Type harmonique n.s. Type mélodique n.s.

usité en descendant usité en montant

Résumé des concordances chromatiques (degrés 7 et 6)

ut 7+ 7- 6+ 6- 5

mi 7+ 7- 6+ 6- 5

si 7+ 7- 6+ 6- 5

fa# 7+ 7- 6+ 6- 5

ré 7+ 7- 6+ 6- 5

sol 7+ 7- 6+ 6- 5

D'après ce tableau, transposer en *ut* mineur quelques leçons en *la*, *mi*, *si*, *fa*#, *ré* et *sol* mineurs des Volumes III, IV et V.

Transposition par le moyen des clés ♭.

Concordances.

a) D'*ut* en *mi* ♭ et inversement.

b) D'ut ♯ en la ♯ et inversement.

## Exercices.

Transposer en mi (♩).

81. Allegro.

Transposer en ut (♩).

82. Allegro vivo.

(b) (a) (stranp.)

*ff*

D'ut en la

83 Vivo.

(# transp.)

*f* *p*

(# transp.)

*f*

1<sup>a</sup> 2<sup>a</sup> (#) (#) (#) (#)

*f*

De la en ut

84 Allegro molto.

*p*

mp n.c. D.C.

*mp*



## Ton de MI Majeur.

Degrés: 1 2 3 4 5 6 7 1

Degrés: 2 6 3 7

Degrés: 2 6 3 7

Comparaison de la gamme de *MI* avec celle de *LA*.

Comparaison de la gamme de *MI* avec celle de *mi* mineur.

1 2 3 4 5 6-7-1 5 6-7+1 5 6+7+1

Type ancien Type harmonique Type mélodique

Type mixte Type mixte Type usuel

1<sup>re</sup> espèce 2<sup>me</sup> espèce

1 2 3 4 5 6-7-1 5 6-7+1 5 6+7+1

Type ancien Type harmonique Type mélodique

Type mixte Type mixte Type usuel

1<sup>re</sup> espèce 2<sup>me</sup> espèce

## Exercices

à lire en alternant les clés.

85.

86.

87.

88.

Transposition de  $MT^b$  en  $MT^{\sharp}$ . — Concordances:

Transposer d'après ce tableau les leçons 5-11 de ce Volume (VI)

## Modulations et clés alternées.

## 89. Andante.

First system of exercise 89. Treble and bass staves. Treble staff: *p*, triplets, *LA*, triplets. Bass staff: *simile*, triplets. Measure numbers 1, 3, 5, 7.

Second system of exercise 89. Treble staff: *si*, measure numbers 6, 7, 9. Bass staff: triplets, measure numbers 7, 9.

Third system of exercise 89. Treble staff: *fa# min.*, *MI*, measure number 12. Bass staff: triplets, measure number 12.

Fourth system of exercise 89. Treble staff: measure numbers 14, 16. Bass staff: triplets, measure numbers 14, 16.

D'après Nicolai  
(compositeur allemand (1810-1849)).

## 90. Andante.

First system of exercise 90. Treble and bass staves. Treble staff: *p*, measure numbers 2, 3. Bass staff: *p*, measure number 2.



System 1: Treble and Bass staves. Treble staff has a melodic line with notes marked 4<sup>te</sup> and 5<sup>te</sup>, and a 2<sup>de</sup> measure. Bass staff has a rhythmic accompaniment. A circled number 6 is below the first measure of the bass staff.

System 2: Treble and Bass staves. Treble staff has a melodic line with notes marked 2<sup>de</sup>, 5<sup>te</sup>, 4<sup>te</sup>, 5<sup>te</sup>, and 4<sup>te</sup>. Bass staff has a rhythmic accompaniment. A circled number 6 is below the first measure of the bass staff.

System 3: Treble and Bass staves. Treble staff has a melodic line with notes marked 2<sup>de</sup> and 3<sup>ce</sup>. Bass staff has a rhythmic accompaniment. A bracket labeled "unisson" is above the first measure of the treble staff. A circled number 11 is below the first measure of the bass staff.

System 4: Treble and Bass staves. Treble staff has a melodic line with notes marked 4<sup>te</sup>. Bass staff has a rhythmic accompaniment. A circled number 15 is below the first measure of the bass staff. A circled number 8 is below the first measure of the treble staff.

System 5: Treble and Bass staves. Treble staff has a melodic line with notes marked 3. Bass staff has a rhythmic accompaniment. A circled number 16 is below the first measure of the bass staff. A circled number 8 is below the first measure of the treble staff. The word "perdendosi" is written above the first measure of the treble staff. A circled number 2 is below the first measure of the bass staff.

First system of the musical score. The treble staff contains a vocal melody with a slur over measures 1-4. The bass staff provides harmonic accompaniment with chords and moving lines. Measure numbers 3 and 5 are indicated below the bass staff.

Second system of the musical score. The treble staff continues the vocal melody. The bass staff features more complex chordal textures. Measure number 7 is indicated below the bass staff.

Third system of the musical score. The treble staff shows the vocal line. The bass staff includes a measure with a dotted line and the number +8, indicating a continuation or a specific performance instruction. Measure numbers 12 and 14 are indicated below the bass staff.

Fourth system of the musical score. The treble staff continues the vocal melody. The bass staff features dense chordal accompaniment. Measure numbers 17 and 20 are indicated below the bass staff. The system ends with the dynamic markings *f* and *dim.*

Fifth system of the musical score. The treble staff continues the vocal melody. The bass staff features dense chordal accompaniment. Measure numbers 23 and 25 are indicated below the bass staff. The system ends with the dynamic marking *cresc.*

Sixth system of the musical score. The treble staff continues the vocal melody. The bass staff features dense chordal accompaniment. Measure numbers 27 and 29 are indicated below the bass staff. The system ends with a final chord.

Handwritten musical score, measures 32-36. The key signature is three sharps (F#, C#, G#). The music is written for two staves. Measure 32 has a circled number 32. Measure 33 has a circled number 33 and the marking *cresc.*. Measure 34 has a circled number 34 and the marking *mf cresc.*. Measure 35 has a circled number 35. Measure 36 has a circled number 36 and the marking *ff*.

Handwritten musical score, measures 38-41. The key signature is three sharps (F#, C#, G#). The music is written for two staves. Measure 38 has a circled number 38 and the marking *8*. Measure 41 has a circled number 41.

Handwritten musical score, measures 43-48. The key signature is three sharps (F#, C#, G#). The music is written for two staves. Measure 43 has a circled number 43 and the marking *8*. Measure 44 has a circled number 44. Measure 45 has a circled number 45. Measure 46 has a circled number 46. Measure 47 has a circled number 47. Measure 48 has a circled number 48.

Handwritten musical score, measures 50-55. The key signature is three sharps (F#, C#, G#). The music is written for two staves. Measure 50 has a circled number 50 and the marking *8*. Measure 51 has a circled number 51. Measure 52 has a circled number 52. Measure 53 has a circled number 53. Measure 54 has a circled number 54. Measure 55 has a circled number 55.

Handwritten musical score, measures 57-61. The key signature is three sharps (F#, C#, G#). The music is written for two staves. Measure 57 has a circled number 57 and the marking *8*. Measure 58 has a circled number 58. Measure 59 has a circled number 59. Measure 60 has a circled number 60. Measure 61 has a circled number 61.

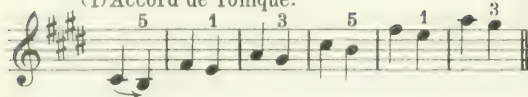
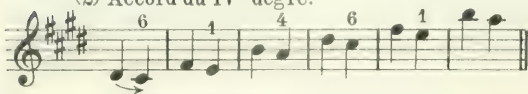
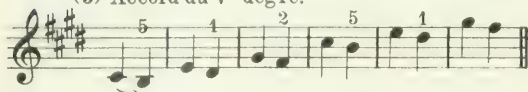
Handwritten musical score, measures 63-68. The key signature is three sharps (F#, C#, G#). The music is written for two staves. Measure 63 has a circled number 63. Measure 64 has a circled number 64. Measure 65 has a circled number 65. Measure 66 has a circled number 66 and the marking *8*. Measure 67 has a circled number 67. Measure 68 has a circled number 68 and the marking *div.*



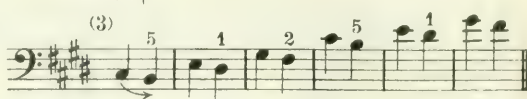
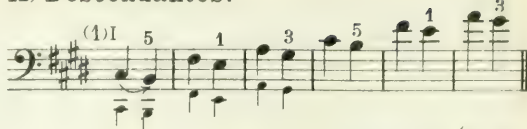
## Appogiatures.

## A) Descendantes.

(1) Accord de Tonique.

(2) Accord du IV<sup>e</sup> degré.(3) Accord du V<sup>e</sup> degré.

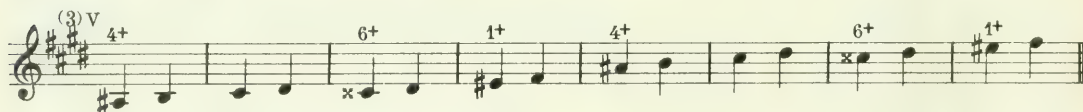
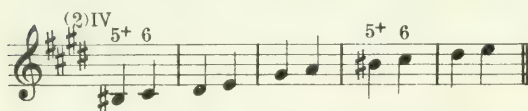
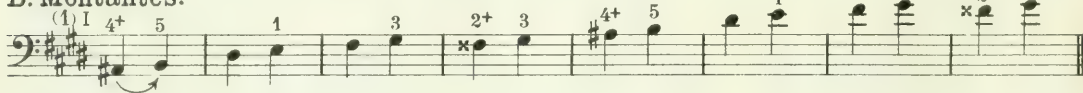
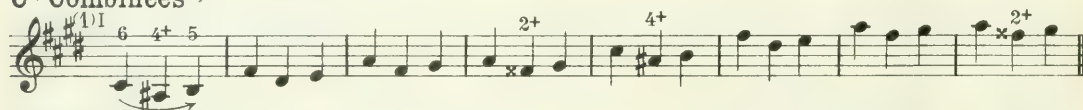
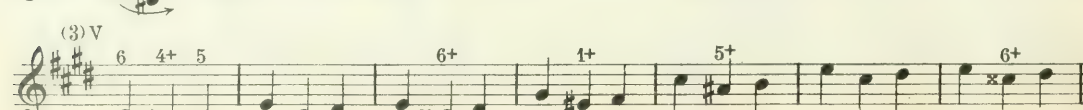
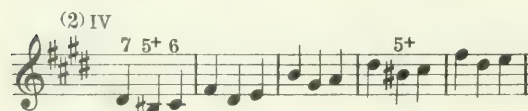
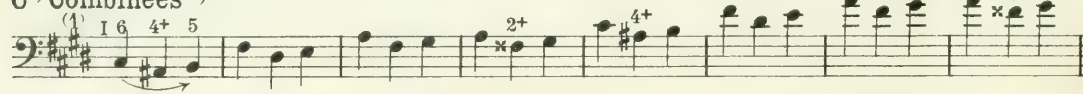
## A) Descendantes.

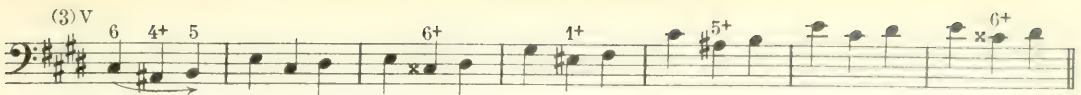
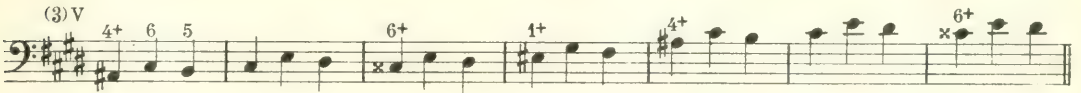


## B. Montantes.



## B. Montantes.

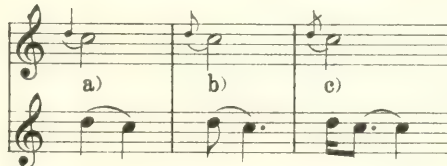
C<sup>1</sup>) Combinées<sup>a)</sup>C<sup>1</sup>) Combinées<sup>a)</sup>

C<sup>2</sup>) Combinées<sup>b</sup>)C<sup>2</sup>) Combinées<sup>b</sup>)

## L'appogiature simple

s'écrivait autrefois:

Exécution:



(De même en montant)

C'est-à-dire que l'appogiature s'exécutait aux dépens de la note qu'elle „ornait“ (la **bonne note**, disait-on). Selon que l'appogiature avait l'aspect d'une noire (a), d'une croche (b) ou d'une croche barrée (c), elle était plus ou moins courte (a<sup>2</sup>) b<sup>2</sup>) c<sup>2</sup>).

Actuellement cette manière d'écrire l'appogiature ne subsiste que sous la forme c), l'appogiature est dite aussi en ce cas: „petite note“, ou note d'agrément). On l'interprète tantôt comme en c<sup>2</sup>), tantôt:

(c'est-à-dire que l'interprétation est alors anticipative), ce qu'il convient d'indiquer (par exemple: „la petite note **avant** le temps“; etc.)

La **broderie** est une appogiature répétée.





Le trille est une broderie un peu prolongée:

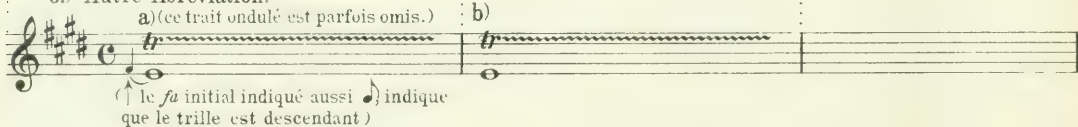
1.) Allegro molto.



2.) Abréviation:





3.) Autre Abréviation:




L'abréviation 3) comporte dans l'exécution un nombre illimité de battements (le battement étant la cellule initiale brodante x.)

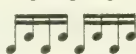

Les abréviations 2) comportent au contraire un nombre **exact** de battements (b = 16 notes par mesure; c = 24 notes par mesure). On dit, dans ce cas, que c'est une **broderie mesurée**. Le groupe di-


visionnaire  est aussi appelé: **batterie**.

Le groupe divisionnaire d'une croche en  est noté: ;

celui d'une noire  est noté: ;

celui d'une noire pointée  est noté: ;

celui d'une blanche  est noté: ;

Enfin, celui d'une blanche pointée  est noté: .

Ces abréviations sont souvent confondues; on écrit par exemple  pour  ce qui est une erreur.



L'exécution classique du trille comporte généralement l'ajoute d'une ou de plusieurs „petites notes“ (Nachschlag- (all<sup>d</sup>)= terminaison) qui terminent le dessin en amenant la note qui suit la note trillée:

\*) Note doublement pointée: voir p. 82 de ce Volume.

Ces groupes de petites notes terminales avaient des variantes:

Dans la musique pour piano de F. Chopin (1810-1849), l'on rencontre de nombreux dessins de ce genre: ils prennent parfois une forme très développée qui rappelle celle des cadences de virtuosité.

Le trille court est nommé un „tremblant“

Plus bref, appelé un „mordant“

L'ancienne solmisation usait beaucoup de ces formules abrégées formules qui étaient fort nombreuses et dont l'interprétation n'est plus actuellement très sûre. (Voir Volume VIII)

Une abréviation de forme appoggiaturée est restée d'usage assez courant: c'est le **gruppetto** (=groupe); on l'indique selon le cas:

Le gruppetto A se rencontrait encore souvent jusque vers 1885, après quoi il se raréfie et comme tous les „agrément“ est remplacé par une notation intégrale (= non abrégée).

L'exécution du gruppetto étant (comme presque tout le formulaire ornamental ancien) laissée au gré de l'exécutant, on en trouve les interprétations suivantes, sans que l'on puisse affirmer laquelle vaut le mieux.

de même pour le gruppetto inverse ∞.

## 92. Mouvement modéré de Valse.

Measures 1-8. Treble and Bass staves. Piano accompaniment. Dynamics: *p*. Measure numbers: 1, 4, 5, 8.

Measures 9-17. Treble and Bass staves. Measure numbers: 11, 14, 17.

Measures 18-24. Treble and Bass staves. First ending bracket labeled NB¹. Measure numbers: 20, 24, 26. Dynamics: *p*.

Measures 25-31. Treble and Bass staves. First ending bracket labeled NB¹. Measure numbers: 28, 31, 33. Dynamics: *f*.

93. Transcrire en  $\frac{12}{8}$  la leçon 93, chaque temps de la mesure  $\frac{3}{4}$  devenant une  $\frac{1}{2}$ , soit 4 mesures  $\frac{3}{4}$  formant une mesure en  $\frac{12}{8}$ .

Les 2 premières mesures: etc.

94. NB ou: 6 selon certains interprètes D'après l'ouverture de l'opéra tragique: „Rienzi“ de R. Wagner.

2de

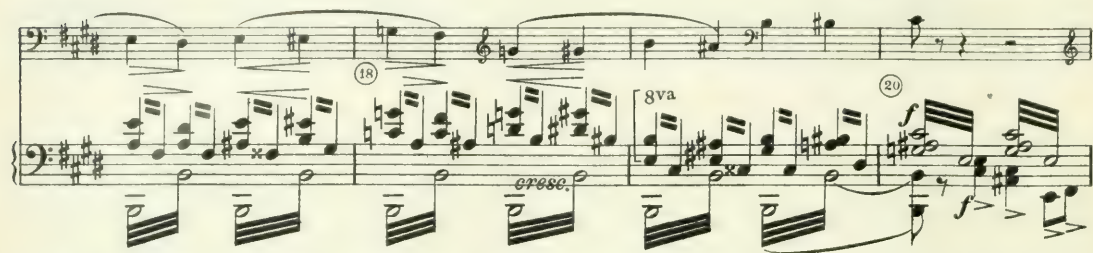
5 7 9 11

+8 cresc. +8





First system of the musical score. The upper staff is in bass clef with a key signature of three sharps (F#, C#, G#). It begins with a whole note G2, followed by quarter notes F#2, E2, D2, C2, and a half note B1. The lower staff is in bass clef and contains a complex, fast-moving accompaniment of sixteenth and thirty-second notes. A dynamic marking of *pp* (pianissimo) is placed above the lower staff at measure 16.



Second system of the musical score. The upper staff continues with quarter notes B1, A1, G1, F#1, E1, D1, and a half note C1. The lower staff continues its complex accompaniment. A dynamic marking of *pp* is at measure 16. At measure 18, a circled number 18 appears. At measure 20, a circled number 20 appears, and the dynamic marking changes to *8va* (octave) and *cresc.* (crescendo).



Third system of the musical score. The upper staff has a whole rest at measure 23, followed by a half note G1. The lower staff continues with a complex accompaniment. A circled number 23 is placed above the lower staff at measure 23.



Fourth system of the musical score. The upper staff begins with a whole rest at measure 27, followed by a half note G1. The lower staff continues with a complex accompaniment. A circled number 27 is placed above the lower staff at measure 27. At measure 29, a circled number 29 appears, and the dynamic marking changes to *ff* (fortissimo).



Fifth system of the musical score. The upper staff begins with a whole rest at measure 34, followed by a half note G1. The lower staff continues with a complex accompaniment. A circled number 34 is placed above the lower staff at measure 34. At measure 35, a circled number 35 appears, and the dynamic marking changes to *p* (piano).

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The bass line features a complex, rhythmic pattern with eighth notes and rests, marked with a circled 37 and an 8-measure repeat sign.

Second system of musical notation. Bass clef, key signature of two sharps. The piece continues with a piano (*p*) dynamic. The bass line features a complex, rhythmic pattern with eighth notes and rests, marked with a circled 40 and an 8-measure repeat sign. The treble line has a melodic line with a circled 42 and an 8-measure repeat sign. The piece concludes with a fortissimo (*ff*) dynamic and a +8-measure repeat sign.

Third system of musical notation. Bass clef, key signature of two sharps. The piece continues with a fortissimo (*ff*) dynamic. The bass line features a complex, rhythmic pattern with eighth notes and rests, marked with a circled 47 and an 8-measure repeat sign. The treble line has a melodic line with a circled 47 and an 8-measure repeat sign. The piece concludes with a fortissimo (*ff*) dynamic and a +8-measure repeat sign.

Fourth system of musical notation. Treble clef, key signature of two sharps. The piece continues with a fortissimo (*ff*) dynamic. The bass line features a complex, rhythmic pattern with eighth notes and rests, marked with a circled 51 and an 8-measure repeat sign. The treble line has a melodic line with a circled 51 and an 8-measure repeat sign. The piece concludes with a fortissimo (*ff*) dynamic and a +8-measure repeat sign.

Fifth system of musical notation. Treble clef, key signature of two sharps. The piece continues with a fortissimo (*ff*) dynamic. The bass line features a complex, rhythmic pattern with eighth notes and rests, marked with a circled 55 and an 8-measure repeat sign. The treble line has a melodic line with a circled 55 and an 8-measure repeat sign. The piece concludes with a fortissimo (*ff*) dynamic and a +8-measure repeat sign. The word "divisi" is written above the treble line, and "allarg." is written below the bass line.

D'après une chanson irlandaise.  
(Marziale: rythme de marche: caractère martial)  
(energico: énergiquement)

# 95. Marziale energico.

attention aux rythmes marqués ↓,

etc.

mf

3

5

7

9

11

13

15

17

Double \*)

Thème

mf

8

3

3

3

3

3

\*) Le Double, dans les vieilles suites instrumentales, était une „Variation“ du motif exposé d'abord plus simplement.



21 23 25 27 29 31 33

*sfz* *ff*

+8

+8 bassa

# 96. Divisions abrégées (batteries)

Moderato.

1 3 4 5 6 7

*p* *f*

9 *p* 11

13 *cresc.* 15 *f* *dim*

18 *p*

21 23

*cresc.* 26 *f* 8

*p dolce* 29 *dim.* *pp* *p* *dim.* *pp*

Comparaison du Ton de *MI* Majeur avec *mi* mineur.

	mode (type) antique		mode (type) harmonique		type mélodique	
<i>mi</i> mineur.	<p>T 1 2 3 4 D 5 6- 7- 1</p>		<p>D 5 6- n.s. 7+ 1</p>		<p>D 5 6+ n.s. 7+ 1</p>	
<i>MI</i> Majeur.	<p>T 1 2 3 4 D 5 6- 7- 1</p>		<p>D 5 6- n.s. 7+ 1</p>		<p>D 5 6 n.s. 7 1</p>	
	Mixte I.		Mixte II.		Intégral.	

## Exercice

sur le mode Majeur mixte.

### 97. Allegro.



98. (Point d'arrêt (⌢) entre les mesures 55 et 56.  
Allegro moderato.

Musical score for piano, measures 20 to 59. The score is in G major (one sharp) and 3/4 time. It features a complex piano accompaniment with many sixteenth and thirty-second notes, and a more melodic right hand. Dynamics range from fortissimo (*f*) to pianissimo (*pp*). Measure 53 is marked "Vivo."

Measures 20-29: Right hand has a melodic line with some grace notes. Left hand has a dense, rhythmic accompaniment with many sixteenth notes. Dynamics include *f*, *mf*, *p*, and *f*.

Measures 30-39: Right hand continues with a melodic line. Left hand has a dense, rhythmic accompaniment. Dynamics include *f*, *mf*, and *f*.

Measures 40-49: Right hand has a melodic line. Left hand has a dense, rhythmic accompaniment. Dynamics include *f*, *pp*, and *p*.

Measures 50-59: Right hand has a melodic line. Left hand has a dense, rhythmic accompaniment. Dynamics include *p*, *pp*, *dim.*, and *f*. Measure 53 is marked "Vivo."

## VINGT-TROISIÈME PARTIE.

Ton d'ut $\sharp$  mineur  
relatif de *MI*.

*MI* Majeur.  
ut $\sharp$  mineur antique.

*MI* Majeur.  
ut $\sharp$  mineur harmonique.

*MI* Majeur.  
ut $\sharp$  mineur mélodique.

*MI* Majeur.  
ut $\sharp$  mineur antique.

*MI* Majeur.  
ut $\sharp$  mineur harmonique.

*MI* Majeur.  
ut $\sharp$  mineur mélodique.

## Mélanges chromatiques.

## Mélanges partiels.

2<sup>e</sup> Degré abaissé:




## Accords.

Tonique.

Dominante.

Sous-Dominante.

## Exercices préliminaires

Le  indique l'accord donné par le piano.

A.

a) 

b) 

Accord Majeur du 4<sup>e</sup> degré

c) 

d) 

v 

I 

e) 

f) 

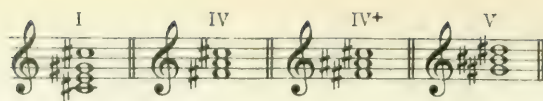
v 

I 

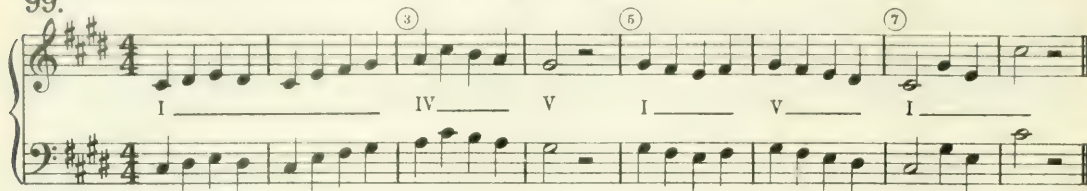
g) 

B. Accords donnés par le piano:

Pas d'accord: o



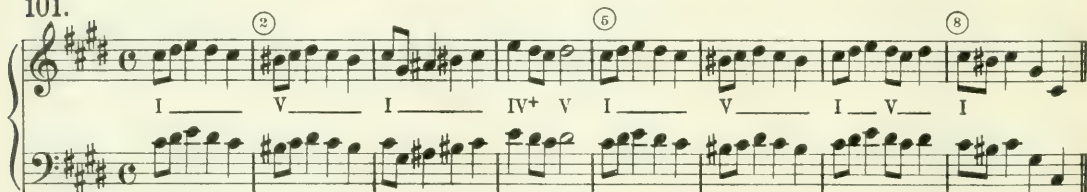
99.



100.



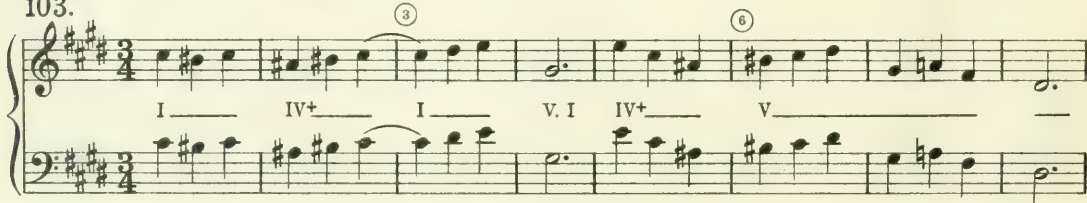
101.



102.



103.



## 104. Mode ancien. (2)

Mode mélodique

## 105.

## 106.

## 107.

## 108.

## Exercices

sur le 2<sup>e</sup> Degré baissé. — Accord du piano:

## 109.



110.

1 2 3 4 5 6 7

I IV 6-IV V I IV I 6-IV

10 11 12 13

I IV IV I

17 18 19 20 21 22 23 24

6-IV V I 6-IV IV IV I IV I

I. Des degrés 1, 3, 5:

Appogiatures.

( Accord du 1<sup>er</sup> degré )

111. Montantes.

Degrés: 3

1 2 3 4 5 6 7 8

I

112.

1 2 3 4 5 6 7 8

I 3 1 5 3 1 5 3 1 5 1

113.

1 2 3 4 5 6 7 8

I 3 1 5 1 1

114.



Combinées:

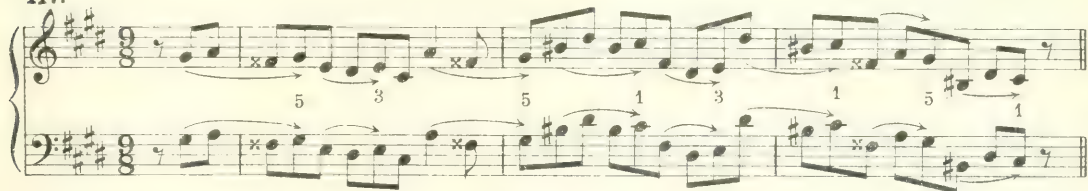
115.



116.



117.



II. De l'accord du IV<sup>e</sup> degré (degrés 4, 6, 1)

118.



III. De l'accord du V<sup>e</sup> degré (degrés 5, 7, 2)

119.



Exercise 120, measures 1-4. The score is in G major (one sharp) and common time. The melody features various intervals and fingerings (1, 2, 3, 4, 5, 6, 7). The bass line includes chords labeled I, IV, V, and I.

Exercise 120, measures 5-8. The melody continues with fingerings 1, 4, 3, 2, 1. The bass line includes chords labeled IV, IV, I, V, and I.

121.

Exercise 121, measures 1-2. The score is in G major and 12/8 time. The melody starts with a half note followed by a quarter note. The bass line includes chords labeled I, IV, and I. Dynamics include *p* (piano).

Exercise 121, measures 3-6. The melody continues with fingerings 4, 2, 6+, 7+, 1, 6-, 5, 1. The bass line includes chords labeled IV, V, I, IV, V, I, IV, I, V, and I.

122.

Exercise 122, measures 1-4. The score is in G major and common time. The melody features a half note followed by a quarter note. The bass line includes chords labeled I, IV, V, and I. Dynamics include *p* (piano).

Exercise 122, measures 5-8. The melody continues with fingerings 1, 2, 3, 4, 5, 6, 7. The bass line includes chords labeled I, IV, V, and I.



123.

**Maestoso.**

Musical score for "Hamlet" Overture, Op. 123, by A. Stadtfeld. The score is in D major (two sharps) and 3/4 time. It consists of five systems of staves. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords. The second system continues the melody and accompaniment, with a crescendo leading to a fortissimo (f) section. The third system features a melodic line with a crescendo and a fortissimo (f) section. The fourth system continues the melody and accompaniment, with a crescendo leading to a fortissimo (f) section. The fifth system concludes the piece with a fortissimo (f) section and a final chord marked +8.

21 23 25 27

*f* *p* *f*

+4 +8

# 124. Moderato.

D'après un air de ballet de „Robert-le-Diable“,  
(opéra de G. Meyerbeer (composé en 1830).

1 3 5 7 9 11

*pp* *pp* *mf*

14 *pp* *mf* *mf*

19 *f*

21 *p* *sf*

Subdiviser:  $\left[ \begin{array}{l} \text{en } \frac{2}{4} \text{ les } \bullet \text{ en } \bullet \\ \text{en } \text{C} \text{ les } \bullet \text{ en } \bullet \end{array} \right]$ ; Ne pas confondre  $\frac{2}{4}$   $\bullet$  avec  $\frac{2}{4}$   $\bullet$  - Une  $\downarrow$  avertit de la présence du premier de ces rythmes.

## 125. Lento.

Chant populaire hongrois.

22 *p* *f*

23 *p* *f*

24 *p* *cresc.*

25 *dim.* *p* *pp*

26 *dim.* *p* *pp*

27 *dim.* *p* *pp*

28 *dim.* *p* *pp*

29 *dim.* *p* *pp*

30 *dim.* *p* *pp*

31 *p*

Les chants et les danses de la Hongrie ont une allure assez orientale; la syncope en forme l'élément rythmique le plus fréquent, ainsi que la terminaison  $\bullet \bullet \bullet \bullet \parallel$  (Voir Volume IV, leçon N° 48)



# VINGT-QUATRIÈME PARTIE.

## Mesure de $\frac{6}{4}$ .

Elle est composée de deux fois 3 noires:  
soit deux mesures  $\frac{3}{4}$  accolées.

La mesure  $\frac{6}{4}$  correspond aujourd'hui communément au  $\frac{6}{8}$ , une  $\text{♩}$  du  $\frac{6}{4}$  = une  $\text{♩}$  du  $\frac{6}{8}$ .

Anciennement le  $\frac{6}{4}$  était plus lent du double que le  $\frac{6}{8}$  tout comme le  $\frac{2}{4}$  valait le double du  $\frac{2}{8}$ , etc.

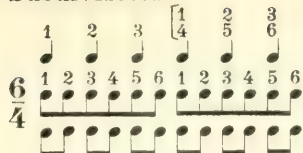
\*) Cette dernière formule rythmique  $\text{♩} \text{♩} \text{♩}$  se confond avec la mesure  $\frac{3}{2}$  (Voir.....Vol.VII.), tout comme le  $\frac{6}{8} \text{♩} \text{♩} \text{♩}$  se confond avec le  $\frac{3}{4}$ .

Si la mesure est lente:

\*) sera étudié plus loin.

Si la mesure est rapide:

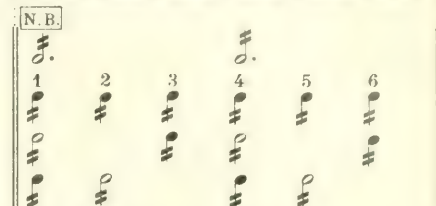
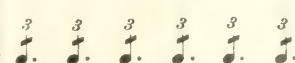
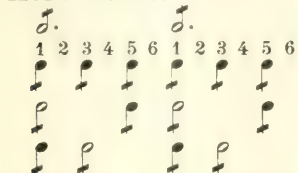
## Subdivisions:







## Triolets:



## Abréviations:



N. B. Etant donné la multiplicité des  divisionnaires, il est d'usage d'en indiquer le nombre:  ou .

La division de la  est inusitée.

## Temps levés:



126.

## Modéré.



127.

## Moderato.



## 128. Moderato. (Allegretto)

128. Moderato. (Allegretto)

## 129. Allegro marziale.

129. Allegro marziale.



130. Transcrire en  $\frac{6}{4}$  les leçons suivantes (en  $\frac{3}{4}$ ) du

Vol. I: Leçon 69. N° 70. N° 71. N° 73. etc. et ainsi de suite.

Vol. II: N° 9. N° 10. etc.

N° 11. N° 18. N° 19. etc.

Vol. III: N° 99, p. 7. N° 100, p. 8. Mes. 27 du  $\frac{3}{4}$  Mes. 28-29. etc.

N° 103, p. 12. etc.

En solfiant ensuite les leçons transcrites, l'on devra, selon l'allure, battre la mesure  $\frac{6}{4}$  en 2 temps (♩. ♩.), d'autres fois en subdivisant par 6 noires (♩ ♩ ♩ ♩ ♩ ♩)

Lento.

131. Lento.

1 *pp* 2 3 4

5 6 7 8 *dim.*

9 *pp* *cresc.* 10 *mf* 11 *dim.*

12 *cresc.* 13 *dim.* 14 *pp*

*cresc.* *dim.* *pp*

D'après la  
Leçon 104 du  
Volume III  
(quartes et quintes).

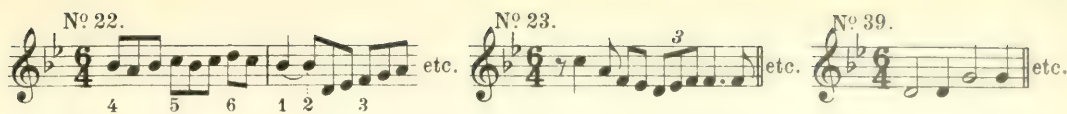
132. Transcrire en  $\frac{6}{4}$  les leçons suivantes:

Vol. III: N° 117, p. 18

N° 6 (p. 34)

Vol. IV: N° 4.

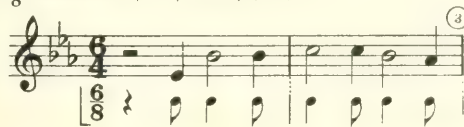
etc. etc. etc.

Vol. V: N<sup>os</sup> 3 et 4

## 133. Syncopes anticipatives.

D'après la leçon 12 du Vol. V.

Allegretto.

134. Transcrire en  $\frac{6}{4}$  les leçons suivantes:Vol. VI: N<sup>os</sup> 7 (une ♩ par croche  $\frac{6}{8}$ ), 85 (♩ = ♩, ♩ = ♩)135. Transcrire en  $\frac{6}{4}$  toutes les leçons  $\frac{6}{8}$  des Vol. II, III, IV, V, (VI)Specimen: (Vol. VI, N<sup>o</sup> 14)

## 136.





## Subdivisions en doubles-croches:



137.

## Exercices préliminaires.

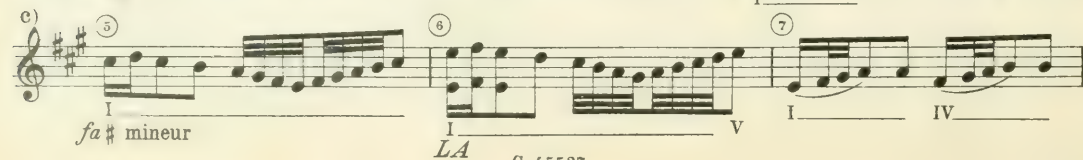
Lent.

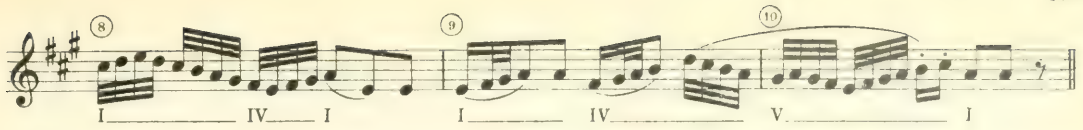


Si l'on transcrit en  $\frac{6}{8}$  la leçon 137, on obtient une valeur divisionnaire  $\frac{1}{8}$ , ou triple-croche, valant la moitié d'une double-croche, le  $\frac{1}{4}$  d'une croche, etc.

137bis

a) Lent.





Répartition de la triple-croche dans les mesures déjà étudiées.

$\frac{12}{8}$  Le double du  $\frac{6}{8}$ .

Les successions continues de triples-croches comme d'ailleurs les doubles-croches en mouvement vif, sont du domaine instrumental plutôt que vocal.

## Exercices sur les triples-croches.

En  $\frac{3}{8}$  (mesure tombée en désuétude; Voir Volume III, N° 60 et les explications qui précèdent ce numéro).  
138.

## 140. Travail écrit.

Transcrire en  $\frac{2}{8}$  les leçons en  $\frac{2}{4}$  chaque  $\text{♩}$  de  $\frac{2}{4}$  = une  $\text{♩}$  de  $\frac{2}{8}$ .

141. En  $\frac{3}{8}$  Voir Vol. III N° 41 et les explications qui précèdent ce numéro.

## 142.

Andante.

## 143.

Andante.



7 9 11 *cresc.*

*mf*

13 *dim.* *p*

+8

1 2 3

# 144. Moderato.

1 2 3 4

6 8

10 12

14 16

*p*

+8

## 145. Travail écrit.

Transcrire en  $\frac{3}{8}$  les leçons en  $\frac{3}{4}$  contenant des  $\frac{3}{4}$ ; chaque  $\frac{3}{4}$  de  $\frac{3}{4}$  = une  $\frac{3}{8}$  de  $\frac{3}{8}$ .

## 146. Triolets.

## Note doublement pointée.

Le 1<sup>er</sup> point allonge la note de la moitié de sa valeur, le 2<sup>e</sup> point l'allonge en sus d'un  $\frac{1}{4}$  de sa durée:

## Exercices rythmiques.

## 147.

Animé.

## 148. Allegro moderato.

First system of a musical score in G major (one sharp). It consists of three staves: a treble staff with a melody, a bass staff with a single-note accompaniment, and a grand staff (treble and bass) with a complex rhythmic accompaniment of eighth and sixteenth notes. A circled number '6' is placed above the first measure of the bass staff.

Second system of the musical score. It continues the three-staff format. A circled number '9' is placed above the first measure of the treble staff, and a circled number '12' is placed above the first measure of the bass staff.

Third system of the musical score. A circled number '15' is placed above the first measure of the treble staff. To the right of the system, the text "D. C. N° 147." is written.

# 149. Allegretto.

Fourth system, the beginning of a new piece. It is in 3/4 time and B-flat major (two flats). The tempo is "Allegretto". The first measure of the treble staff is marked with a circled '1' and a piano (*p*) dynamic. The first measure of the bass staff is marked with a circled '2' and a piano (*p*) dynamic. The first measure of the grand staff is marked with a circled '3' and a piano (*p*) dynamic. The fourth measure of the treble staff is marked with a circled '4' and a mezzo-forte (*mf*) dynamic.

Fifth system of the musical score. It continues the three-staff format. A circled number '6' is placed above the first measure of the treble staff, and another circled '6' is placed above the first measure of the bass staff. A circled number '7' is placed above the first measure of the grand staff.





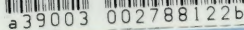


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